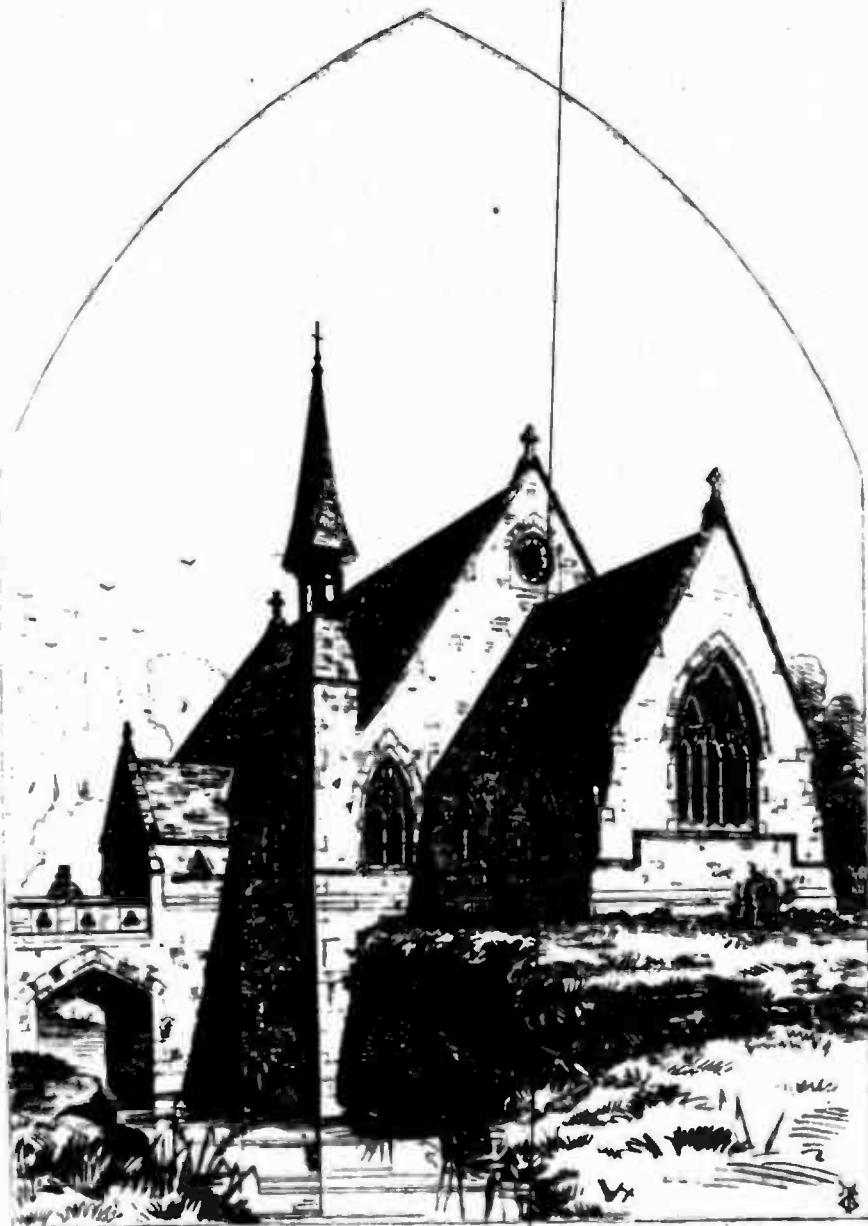


DESIGN FOR A COUNTRY CHURCH.



The internal fittings are entirely of oak, executed by Messrs. Jordan and Co. The stone carving, the font, altar, and several other works, are by White. The gates to the rood, the corona, credence table,* and the plate, are by Hardman; the smiths' work, lights, &c., generally, by Potter. All the windows are filled with stained glass, by Wailen: the nave roof (of oak) is decorated with colour, and the whole of the chancel very elaborately painted and gilt, by Bulmer. The font, steps to the altar, and shafts in windows, pulpit, &c., are of purbeck marble. There is a figure of the Saviour painted over the chancel, a lofty cross surmounts the rood screen, a piscina is provided on the south side of chancel,† and in the churchyard, on the north side, there is a lofty stone cross on steps.‡

The organ is placed in the south aisle of chancel, and is somewhat cramped in appearance. It was built by Messrs. Flight and Son.

The design has been carried out under the direction of Messrs. Candy, architects: Messrs. Higgs were the contractors.

DESIGNS FOR COUNTRY CHURCHES.

UNDER the title of "Designs for Country Churches,"* Mr. Truett has just now published a folio volume, containing twenty plates in etched lithography, which show mastery over the pencil and skill in composition. As he says in the preface, they do not pretend to be elaborate studies, being for the most part designed in perspective on the stones from which they are printed; "neither are they put forward as models for indiscriminate imitation, being generally conceived with reference to specific though imaginary varieties of site: they merely profess to be attempts to think in 'Gothic,' exclusive of actual authority." They have much of the right feeling, and, as suggestions, will be found very useful. We have engraved one, *fac simile*, which shows a small church supposed to be erected on a confined piece of ground, with a stream running in front of it, whereof advantage is taken to give picturesque individuality to the design.

The designs are all of the Decorated period, and should serve to advance the author in his profession.

THE FIRE-ANNIHILATOR TESTED AT WOOLWICH.

MORE than a year ago you very properly asked why the patentees of the fire-annihilator continued to astonish and amuse select portions of the public with exhibitions of its power, without applying it to the useful purpose of extinguishing real conflagrations. Mr. Phillips, the inventor, then stated, in reply, various obstacles and difficulties which you did not consider sufficiently clear or satisfactory. Time has rolled on, and after most of her Majesty's ministers had seen the repeated exhibitions and expressed their astonishment at the effects of the machine, the Master-General of the Ordnance gave his sanction to a decisive trial, to take place at Woolwich. A house was built on purpose, on the Plumstead Marsh, near the artillery-practice butt; its dimensions were 26 feet by 21 inside, with three floors, severally ten, nine, and eight feet high; joists and floors rather strong, windows glazed, but no internal doors. It contained a tolerable quantity of old furniture,—tables and desk, chairs, bedsteads, bedding, and curtains, and in the lower floor a lot of loose boards and shavings. Several officers of distinction and a few ladies and other invited persons were present within the railed enclosure, besides a guard and two or three

* A slab of marble on wrought-iron supports.

† The ceiling (if) are copied from those in Preston Church, near Brighton.

‡ Of the grave theological questions involved in these arrangements, it is not our part to speak.

* London, Edinburgh, Manchester, Glasgow and Dublin, 1860.